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## THE PLACE OF DRUM INSTRUMENTS AND SONGS IN THE ART OF BAKHSHIL

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### ABSTRACT

*This article discusses the role of nagma melodies in the performance of the bakhshi and the dombira, its role in the life of the bakhshi, the secrets of its making. The opinion expressed in the study of scientific sources is based on the comments and scientific conclusions on the definitions of noma and nagma.*

**KEYWORDS:** *Epic, Syncretic, Dombira, Nagma, Noma, Religious, Imprivization.*

### INTRODUCTION

Today, Uzbek epic poetry is showing itself in a new form. It is no secret that the attention paid to the art of baxshi is paving the way for the further development of this rare art and the revival of its schools. Academician Tora Mirzaev devoted his life to the study of variants of the epics "Alpomish", their comparative analysis. As we study Master's research, we see that there are still many unexplored aspects of the Alpomish epic. It is no secret that the epic "Alpomish" is of interest in many areas. Alpomish provides a platform for research in all areas. As we teach students about the idea of the epic, its plot, its motives, we do not know that we are getting more and more immersed in its magical world. Whether it is a master bakhshis or a bakhshis who sings epic ideas today, we are amazed at its uniqueness and charm. Each version of the epic "Alpomish" can give us a school of science with the worldview, art, eloquence, description of the plot in its own way.

As Bakhshi sings a saga, he cannot imagine his saga without a drum. Accompaniment of the drummer. That's why we see that bakhshis have created so many terms about their drums.

My drum made of spruce,

My drum pistachio,

My drum across the rivers,  
I bought a drum for six sheep.

According to one of the legends quoted by folklorist M. Murodov, God gave a whip to the hand of Adam, whom he created, and called it a chal. But no matter how hard Adam tried, there was no sound from the drum. Then when the devil put a donkey out of the straw on the drum, he began to laugh. "That's probably why," says the scholar, "in all the legends, myths and legends about the drum, it is said that the drum was inherited from Adam, and that the devil added the donkey."

Adam's drum,

I am a drummer with a donkey added by the devil"[1.42].

A. Ergashev writes about the abundance of drum melodies in the epics of South Uzbekistan, the myriad of myths and legends about the drum. Interestingly, here each drum melody has a vital basis or mythical interpretation according to its origin. Husan Bobo from Shurchi district confirmed that some drums make a great sound during the day, others after sunset, and still others after midnight [2.80].

Now let's look at the details of how the drum is made. My teacher Safar BakhshiShaydulov, the People's Bakhshi of Uzbekistan, gives the following information about the drum.

"The drum is a key element in the performance of the bakhshi. The drum is a simple-looking word consisting of two strings. Bakhshis describe it as "chase", that is, bare wood. There are three elements that ensure the quality of the drum melody:

1. Drum bowl. The bowl is a skirt board that covers the drum, which is mainly made by cutting the hard fiber into a very skirt. The tree from which the bowl is made, i.e. the willow, grows in different areas of different quality. This causes the drummer to play the nagmaas a result of that quality of the bowl.

2. The drum string. Previously, until the eighties of the last century, the strings of the drum were made from the stalks of dried hay (mainly goat). This fact alone suggests that the intestines of goats living in different climates make different sounds. For example, in the climate of Samarkand, it is natural for a goat to grow up to be different from a goat raised on a narrow Sherabad mountain.

3. The body of the drum, i.e. the main part. This is also a big factor in how the drum beats sound. "In Surkhandarya and Kashkadarya regions, the drum is made of apricot, mulberry and walnut trees. The sound of a drum made of pears sounds good. Until the middle of the last century, more apricots were made, and later in mountainous areas the transition to walnut trees was made. After the mass planting of mulberries in Pakhtakor districts, the transition from mulberry trunks to making drums was made. The heaviness and lightness of the drum have a great influence on the bakhshi's melody." [3.]

Now listen to the words of master Normurad Shoydilov about the drum: "The drum has such a mysterious melody, it is an ancient national word of the Uzbek people. The dombra has long been made by masters in Surkhandarya, Kashkadarya and Samarkand regions. The bakhshis developed the art of bakhshi with these drums." Normurad master Shoydilov did not take the

word for drum (Olmurid tree grows in the mountains, mainly in Sangardak in Sudkhandarya region, the fruit looks like pears), he makes apricots, walnuts and mulberries. These trees are pruned in late November or early December after 5-10 years of life.

“Every craftsman has his own style of making drums. I also have my own style of making drums. Because I created my style of making drums by asking old grandparents, shepherds who play the drums. After cutting the tree, I dig it deep for 1-1.5 years and bury the cut tree about a meter deep with water. From time to time I put water on a buried tree. Then the sap in the tree will come out as needed. I send one drum a month. I started making drums in 1989. I turned the drum to the drum of OlloyorovTaji bobo in Muzrabot district, which he turned to ShoberdibakhshiBoltaev. I consider OlloyorovToji Bobo as my absent teacher. Because I made a drum from the drum made by this man, ”said Master NormuradShoydilov.

From the above data we can see that the first and most important factor that demonstrates the unique performance skills of the art of baxshi is the drum. Through the drum, the bakhshis sing a saga through their own unique melodies. Today, there are reports that there are more than 32 epic songs by bakhshis.

Umir poet Safar oglu, one of the founders of the Sherabadschool of poetry, became a student of ShernaBakhshi of Surkhandarya, where he learned epics, terms, and drums from his teacher [4.8.]. The number of letters of the Qamayschool in the performance of the Umir poet Safar oglu is given:

“O my drummer,  
You have thirty-two names.  
All charming,  
If I play one, I have one.

that is, the number of letters is recorded. According to the son of the poet Umir, the People's Bakhshi of Uzbekistan Kara BakhshiUmirov, the number of these letters was increased by KadyrBakhshiRakhimov to sixty-four”[5.40.].

According to B. Matyokubov, in the traditions of epics it is noted that "Noma" and "Nagma" underwent alliterative changes and were generalized in content. In fact, noma (Persian) and nagma (Arabic) are both lexically and terminologically different, separate and independent concepts, differing in meaning [5.41.].

Based on these ideas, we preferred to consider the words noma and nagma lexically.

In the explanatory dictionary of the Uzbek language the word "noma" (Persian) - the meaning of official correspondence, letter, letter, "nagma" (Arabic) - melody, melody, melody; it has been shown that the sound of music signifies meanings [6.30,53.].

"Due to the predominance of words in such legends and epics, it is possible that it was called a letter, not a nagma," said B. Matyokubov. The scholar's opinion may be well-founded in its place, but we have chosen to use the drumming melodies of the drum in its proper place as a nagma, in the lexical sense.

Even among the bakhshis who play the nagma in their performances, there are unique melodies, and each of them has its own history of creation. For example, the People's Bakhshi of Uzbekistan ShoberdiBoltaev tells the following legend about the history of the song "Ogajonim" in his repertoire. "A good young man is killed by the invaders. Seeing this, the young man's sister entered the house, grabbed the drum that her brother was playing, cried, "Uncle," and sang the same tune.

The bakhshi gives the following information about the creation of the song "Karakoz" in the epic "Yusuf and Ahmad" in the repertoire of the People's Bakhshi of Uzbekistan AbdumurodRakhimov. "While Ahmad is in prison, a maid named Karakoz carries food for him. Ahmad fell in love with this maid,

I love you Black Eyed Peas,  
Who did you love, Karakoz?  
- he said, creating this tune.

From the above information, it can be seen that each nagma performed by bakhshis has its own history of creation. We can say that it would be expedient not only to write epic texts performed by bakhshis, to study it scientifically, but also to study epic poems along with the history of their creation scientifically and to take them into musical notes.

The Alpomish epic (version by FozilYuldoshogli, compiler and preparer for publication: Tora Mirzaev, translation and commentary by MaqsadAbdurahimov) is published in Uzbek and Russian (1999). Features of the Epic "(in Russian) and "Note Applications" were also given. The Karakalpak version of the epic "Alpomish" - the text of the version and the note (written on paper by Suren Gabrielyan) performed by QiyasJirovKairatdinov accompanied by a kobyz, was published in 1999 by T. Mirzaev and F. Karomatli. BotirMatyokubov and SeydatTamay in Turkey The text of the epic "Temur and Boyazid" (in Turkish and Uzbek), composed and performed by the People's Bakhshi of Uzbekistan QahhorRakhimov (2019), multi-volume "Monuments of Uzbek folk art" has published 20 volumes of his book to date. It should be noted that in volumes 1-16 of the monument, along with the publication of the rarest samples of folk epics, notes were also given. It is obvious that along with the epics performed by Uzbek bakhshis, we want to continue the study of their melodies in such a syncretic way.

In conclusion, on September 2, 2020, the Resolution of the Cabinet of Ministers No. 536 "On the organization of the Uzbek National Institute of Musical Arts named after YunusRajabi" was adopted.

The resolution sets out a number of tasks for the training of qualified teachers in the education system. In addition to teaching our young creative students to perform epics, it is necessary to teach them about the history of songs, the place of performance. It takes a lot of work to preserve the melodies that come in the repertoire of bakhshis and pass them on to the next generation. This, in turn, requires studying the melodies that have come to the forefront of oblivion and taking notes. The preservation of nagmals in the notes can serve as an auxiliary function in their preservation.

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Le substitute to the traditional class room learning in higher education especially under the present situations. E-Learning not only plays a major role in Indian higher education institutions but also acts as an emerging trend of education for future India. The majority of the learners believe that digital technology and flexibility are the key factors behind the development of e-learning in higher education. It has also discovered a new definition and dimension in teaching learning process and all government e-learning initiatives plays a very important role to make it available to all the students. For making e-learning more effective, it is essential to improve e-learning tools and technology and make few changes in the area of online assessment, investment in technology and faculty training and in policies and governance towards e-learning. All the educational institutions should focus on the technology and services that suit them and also security of data reliability and the personal information of teachers and learners should be secured. It can be concluded that the access to internet connectivity plays a crucial factor for growth of online education. In developing countries, e-learning raises the level of literacy and more so with the help of e-learning initiatives many opportunities can be captured and speedy development of educational sector is possible. It is also expected that if developing countries work as a joint venture on the issue of e-learning, it will be beneficial for the development of knowledge reservoirs throughout the world.

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